

KERAMIC STUDIO

Vol. XV. No. 3.

SYRACUSE, NEW YORK

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I sit by the log fire this chilly June night scratching and poking around in the attic of my brain for an idea with which to fill the editorial page, it occurs to me that cold and damp Junes are not favorable to ceramic inspirations—for ceramics are naturally associated in one's mind with hot and exciting moments and the only chill is one of nervous tension. Of course there is the log fire—but it blazes and flickers, dies down and starts again in a most inconsequential way while the movement of ceramic heat is one of steady increase up to the crucial moment. And even while I cudgel my brains, the wood turns to ashes and the chill of the surrounding atmosphere creeps in. Have all my ideas gone out with the fire? I believe they have—fourteen years of tending the sacred flame of the ceramic fire, have consumed them.

Requiescat in pace—and how can one hope to discover a really valuable idea in a brain crammed and jammed with such ideas as how to warm up the roast for the fourth time in a real disguise; whether to let down Priscilla's gown or take it up for Elizabeth; what to plant for succession in the bed of Canterbury Bells; how to get the windows washed or the floors scrubbed with no help in sight; how to squeeze out a moment of mental quietude in which to pursue one's ceramic aspirations; whether to try to make up the dummy for the next issue of the magazine or go to bed to rest the wearying turmoil in an individual not cut out for the household struggle but forced to keep her nose to the grindstone. Lo! these weary months of domesticless domesticity. It is only left to join the weary world cry of: Help! Help wanted!

I have on my study table a new book, "Art and Industry in Education"—a book illustrative of the principles and problems of the Fine and Industrial Arts at Teacher's College, published by the Arts and Crafts Club of Teacher's College, Columbia University.

This is a collection of essays on various subjects of interest to students of arts and crafts by the students of Columbia Teacher's College, illustrated interestingly and instructively and should be a worth while book to add to one's study library. A list of the subjects touched upon will be of interest.

The Gospel of Art—"Work thou for pleasure; paint or sing or carve the thing thou lovest though the body starve. Who works for glory misses off the goal; who works for money coins his very soul; work for the work's sake then, and it may be that these things may be added unto thee."—Kenyon Cox.

Industrial Arts Education at the Dresden Congress. Art Principles in writing and lettering. Blue and Sepia Printing as an aid in art Teaching. The International Exhibit of modern art. Symbolism in Teaching Art. The field of Modern Photography. Pottery Plates, a problem in Fine and Industrial arts. Manual Training—What's in a name? Wood Block Printing. The Decorative use of the Figure in Advertising Cement and Concrete. Paper Cutting. Design and Construction. Use of Museums in school work. Costume design in 7th and 8th grades. Good Furniture. The High

School Annual as a Problem in Art. Experimental work in industrial arts as a means of efficiency. Decorations in a Restaurant. Development of Personality in house decoration.

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Apropos of the introduction of Manual and Art Training into the graded schools, it would seem that all mothers, whether following the call of art or craft or the great occupation of home making and rearing of children, or even the new woman suffragette, would welcome the movement as a lightening up of their labor and responsibilities. "Satan finds some mischief still for idle hands to do" is as true to-day as it ever has been and if the children can be led to take an interest in some line of manual work you can be quite sure that while so occupied not only their hands will be out of mischief but their busy little brains will be too occupied to make room for naughty or mischievous thoughts. So it behooves us all to help the good work along.

It was for this reason mainly that our summer school conceived the idea of children's classes in Basketry, Sewing, Carpentry, Carving, etc. It has proved a very popular and helpful feature. Many mothers who could not otherwise leave home, have brought the children along with a lightened heart and it is really remarkable to see their interest and the work accomplished. It is the solving of much of the worry of a mother's life—something for the little hands to do and the little mind to enjoy, at the same time training hands and minds into useful tools for the future.

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STEIN—F. R. WEISSKOPF (Supplement)

Treatment by Jessie M. Bard

THE outline is Black and a little Violet. The deep yellow tone is gold. Oil the purple tones forming the bands and dust with one part Royal Purple, one part Aztec Blue, two parts Ivory Glaze, after which the gold and outline may be applied and fired.

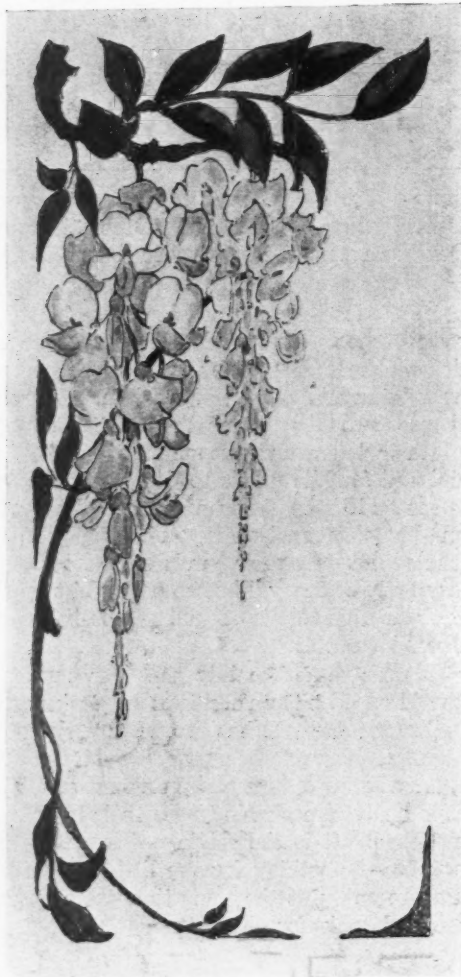
Second Fire—Oil the grey tones in the panels and dust with three parts Pearl Grey, one part Palma Rosa Salmon. Leaves, head and wings of bird are painted with Violet No. 2 and a little Rose. Bright red in tail and on head is Ruby and a little Blood Red. Pink in lower part of panel is Rose and a little Violet No. 2. Background in flower border is Pearl Grey and a little Yellow, back of leaves is Grey for Flesh and a very little Ruby. The yellow background space is Lemon Yellow and a very little Yellow Brown.

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DECORATIVE PLATE (Page 50)

Pearl Monro

OUTLINE in Black. Light part of wings a thin wash of Yellow Brown shaded into Blood Red. Wide outer band Blood Red. Dark part of circles in center of plate and the drapery around the face Albert Yellow and a very little Brown Green. Space back of circles Carnation. Background back of head a soft pink using a very thin wash of Blood Red. A very little Yellow Brown and Yellow Red washed over shadows in the face and neck. All other parts of design Moss Green and a little Shading Green. Large background circle left white.



WISTARIA—MARY H. FEWSMITH

Treatment by Jessie M. Bard

OUTLINE with Grey for Flesh and a little Black. Paint light part of flowers with a thin wash of violet and for the darker tone add Banding Blue and a little Deep Blue Green. Leaves are Moss Green with a little Brown Green, add a little Yellow for the lightest tone. The heavy stem at the top is Auburn Brown and Grey for Flesh, the lower stem is the same as the light tone in the leaves. Background is a thin wash of Violet and Yellow.

FLOWER BORDERS—RUTH RUCK

Treatment by Jessie M. Bard

THE blossoms in the first two borders are a delicate pink, the shadows are a stronger pink. Use a very thin wash of rose for the (1) delicate tone and heavier for the dark. The stamen are Albert Yellow shaded with Yellow Brown. Leaves Moss Green and Apple Green shaded with Brown Green and a little Violet. Stems are Brown Green and a little Moss Green.

No. 3 is the same except that the stamen are red and are painted with Blood red and a little Yellow Red.

No. 4 flowers are painted with a thin wash of Albert Yellow and shaded with Yellow Brown. Use a very little Brown Green for the deepest touches. The stamen are Yellow Brown and a little Auburn Brown. Stems Apple Green and a little Yellow shaded with Brown Green. Buds are same with more yellow added.

No. 5. Flowers have just enough rose washed over them to take away the white glaze, shadows are a thin wash of Apple Green and a little Brown Green. The back of the turned over blossom is a stronger pink, also the edges of the upper one. Petals of the bud are pink. Leaves are Apple Green and Yellow shaded with a little Brown Green and Shading Green. Stems are Rose and a little Auburn Brown.

No. 6. Blossoms are White. Outline and shadows are Yellow and a little Brown Green. Center is Yellow shaded with Yellow Brown and a little Auburn. Leaves and stems are Apple Green shaded with Shading Green and just a little Brown Green. Buds are same with a little Yellow added. A very thin wash of Yellow may be painted over the flower in second fire to destroy the glaze of the china.

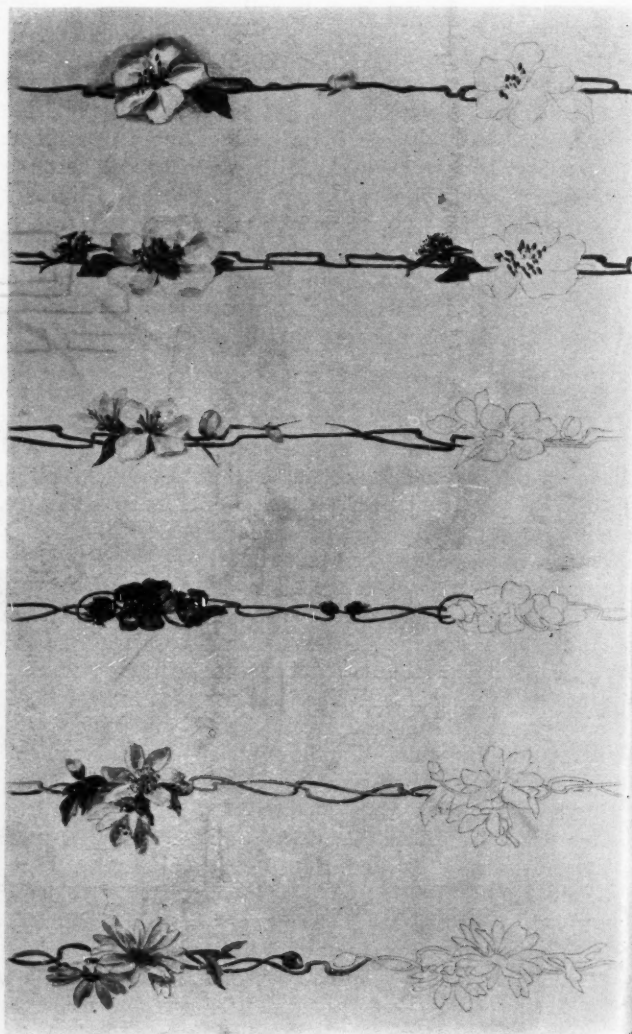


PLATE, PEACOCK MOTIF, Supplement

ALICE B. SHARRARD

Treatment by Jessie M. Bard

THE yellow tones may be gold or Yellow, Yellow Brown and a little Brown Green. Pink tone is Palma-Rosa, Salmon or any soft pink. Violet tone in tail Violet No. 2 and a very little Pink. Flowers are Banding Blue and a little Violet. Leaves are Grey for Flesh and Shading Green. Background is Pearl Grey and a little Yellow.



FLOWER BORDERS—RUTH M. RUCK



CACTUS DAHLIAS—PHOTOGRAPH BY WALTER S. STILLMAN

(Treatment page 53)

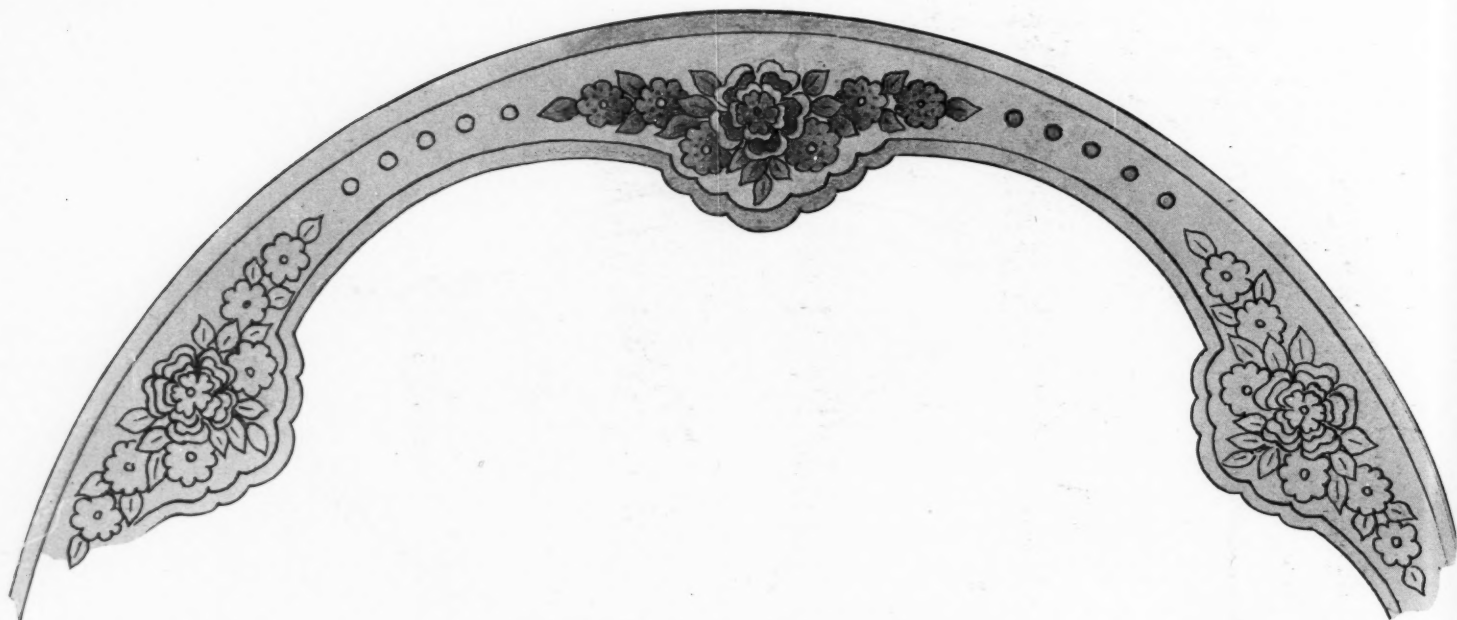


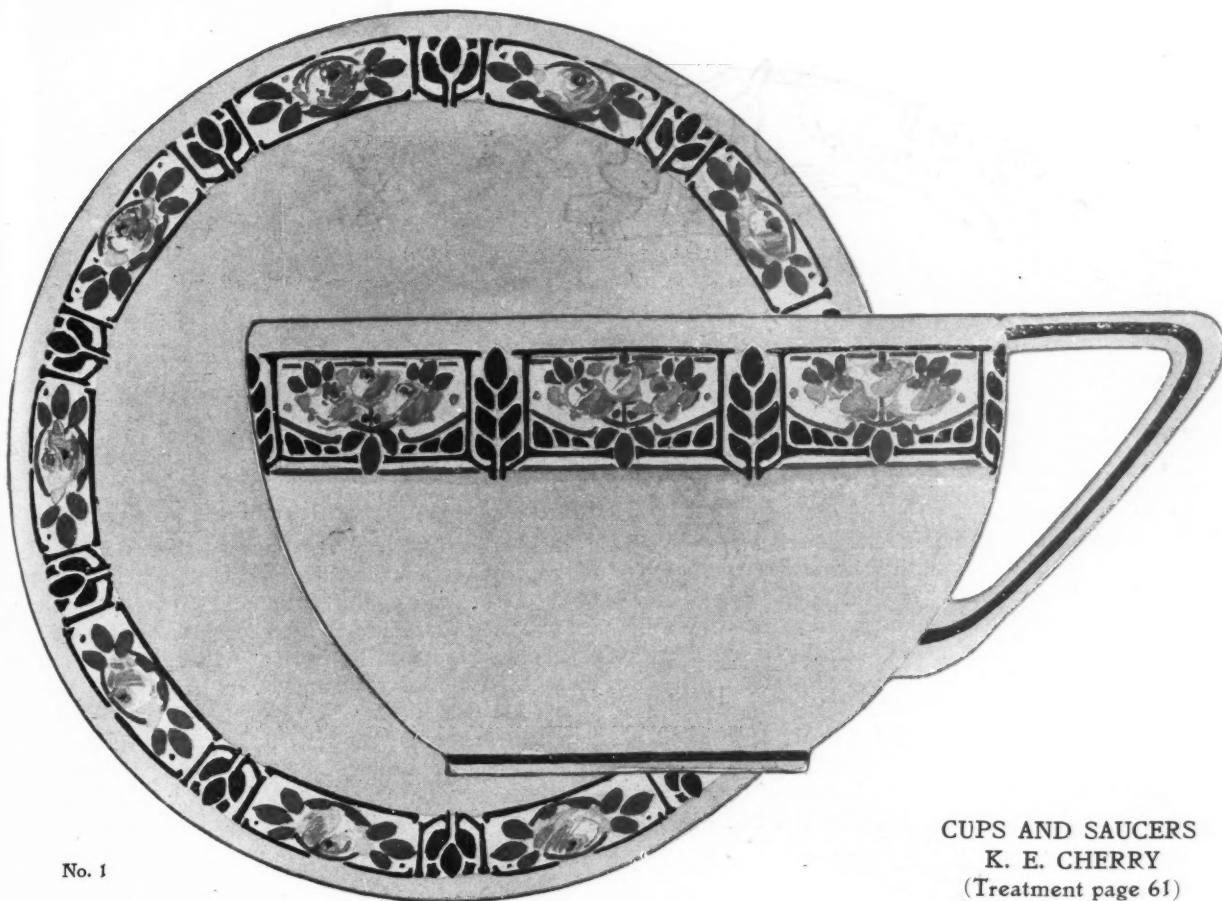
PLATE BORDER—MRS ROBERT D. HAIRE

(Treatment page 52)



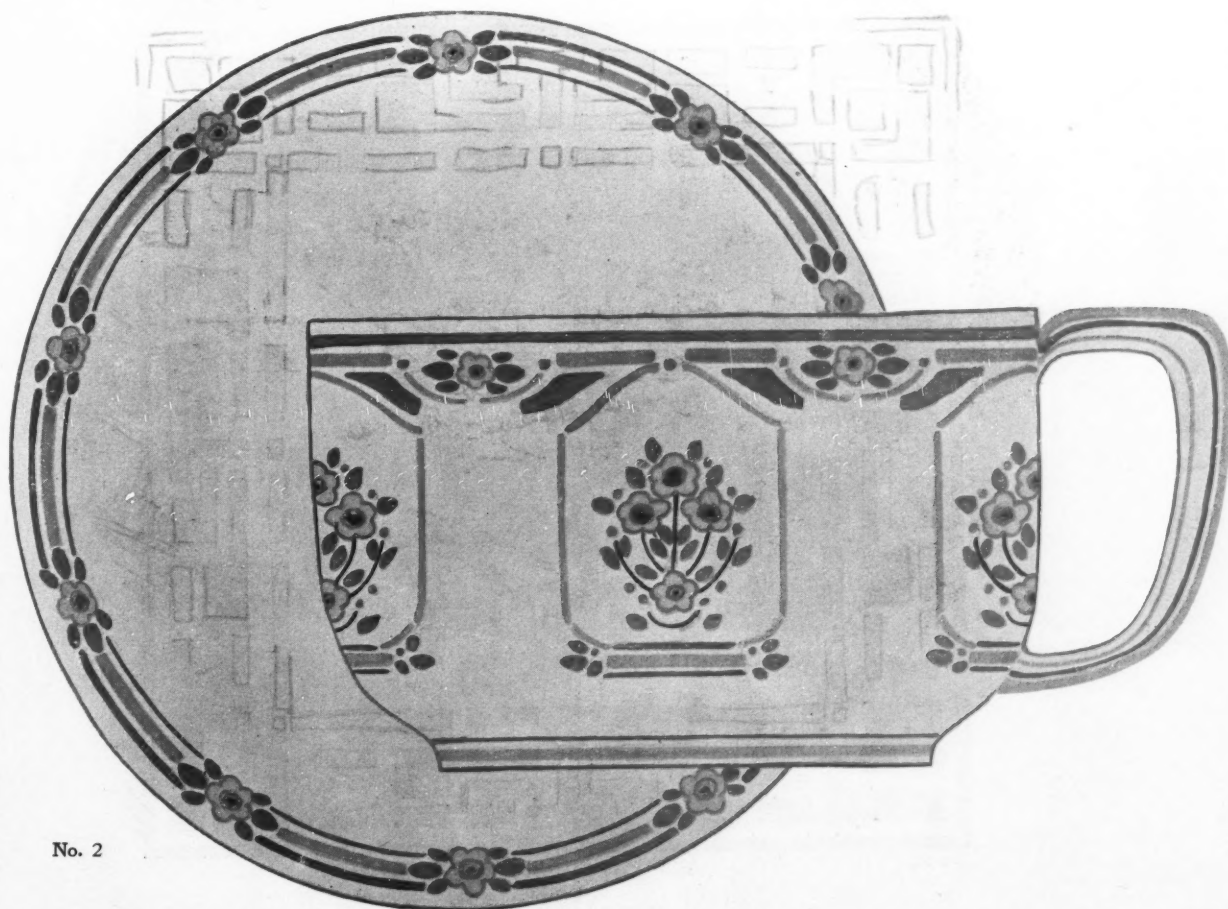
DECORATIVE PLATE—PEARL MONRO

(Treatment page 47)

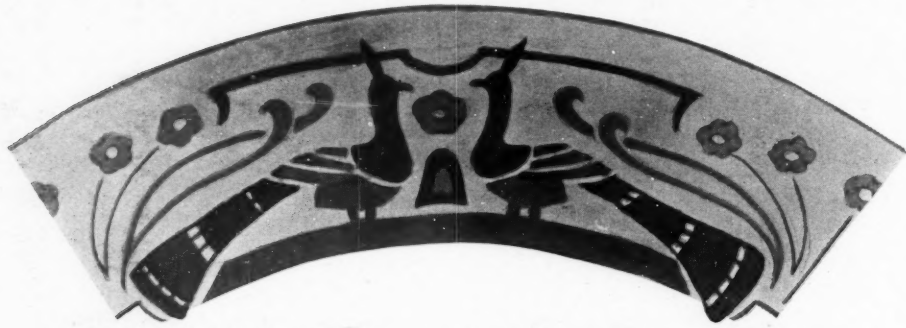


No. 1

CUPS AND SAUCERS
K. E. CHERRY
(Treatment page 61)



No. 2



FULL SIZE SECTION OF BIRD PLATE—ALICE B. SHARRARD

PLATE BORDER (Page 50)

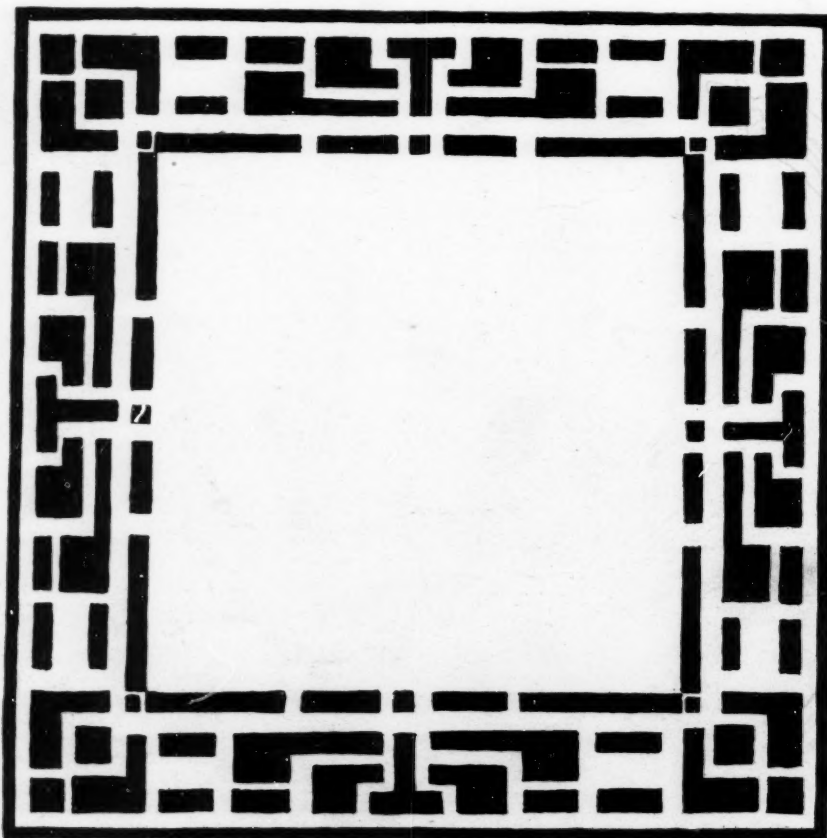
Mrs. Robert D. Haire.

OUTLINE in Black. The two bands and the circles between the sections are gold. For the leaves use Apple Green toned with Deep Purple and a very little Black and add 1-8 relief white. The four smaller flowers nearest to the center painted with equal parts of Capucine and Pompadour without the enamel. Yellow Red may be used instead of Capucine with a little Dark Brown added to it. The two smaller flowers on the end of the spray and the dark tone in the largest flower are Orange toned with Yellow Brown and Yellow Red; add 1-8 Relief White. The light part of large flower is Silver or Albert Yellow toned with just a touch of Deep Purple and 1-8 Relief White.

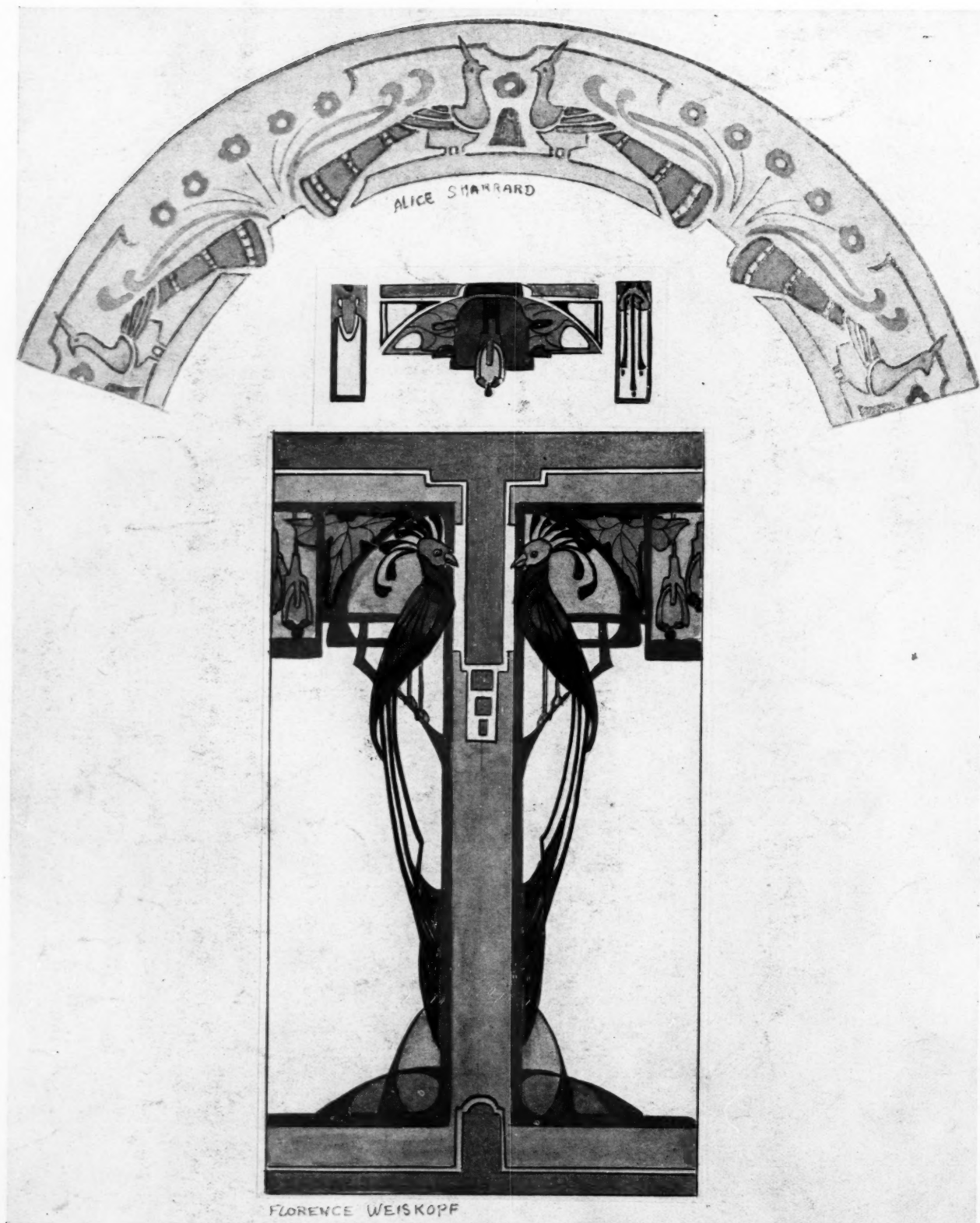
TULIP TREE (Page 55)

Treatment by Jessie M. Bard

PAIN'T the tulips with a very delicate shade of Yellow for the lights and shade with Yellow and a little Brown Green and use a little Yellow Brown for the warmer tones. The dark marking of the flower is Yellow Brown, shaded with a little Yellow Red and outlined with Yellow Red and a little Dark Brown. The stamens are Yellow Brown and a little Yellow outlined with Brown Green and a little Yellow and outline of the flower is the same. Light part of leaves is Apple Green and a little Violet No. 2, dark tone is Moss Green with a little Brown Green, Shading Green. The outline is Shading Green, Grey for Flesh. Stems are Auburn Brown and a little Violet. Background is Pearl Grey and Yellow.



TILE, IN BLUE AND WHITE—LAWRENCE COLVIN



PLATE—PEACOCK MOTIF—ALICE B. SHARRARD
STEIN—BIRD OF PARADISE MOTIF—FLORENCE WEISKOPF

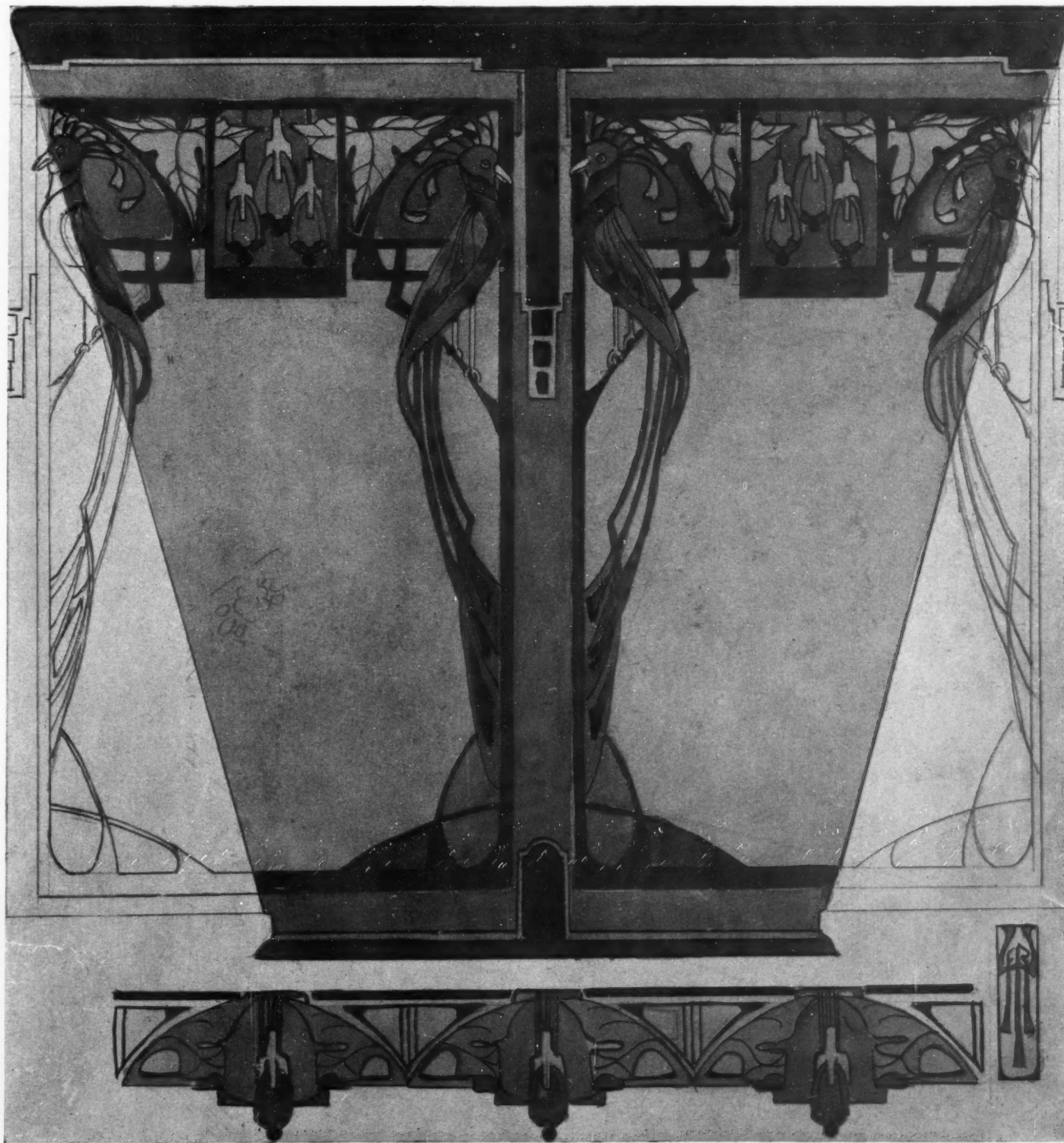
CACTUS DAHLIAS (Page 49)

Treatment by Kathryn E. Cherry

THE lighter ones are painted in with Albert Yellow, Yellow Red, Blood Red toward centers. The centers are Blood Red and a little Ruby. The darker flowers are Pompadour and Ruby shaded with a little Black in the Ruby. The leaves are Brown Green, Shading Green and Black with the

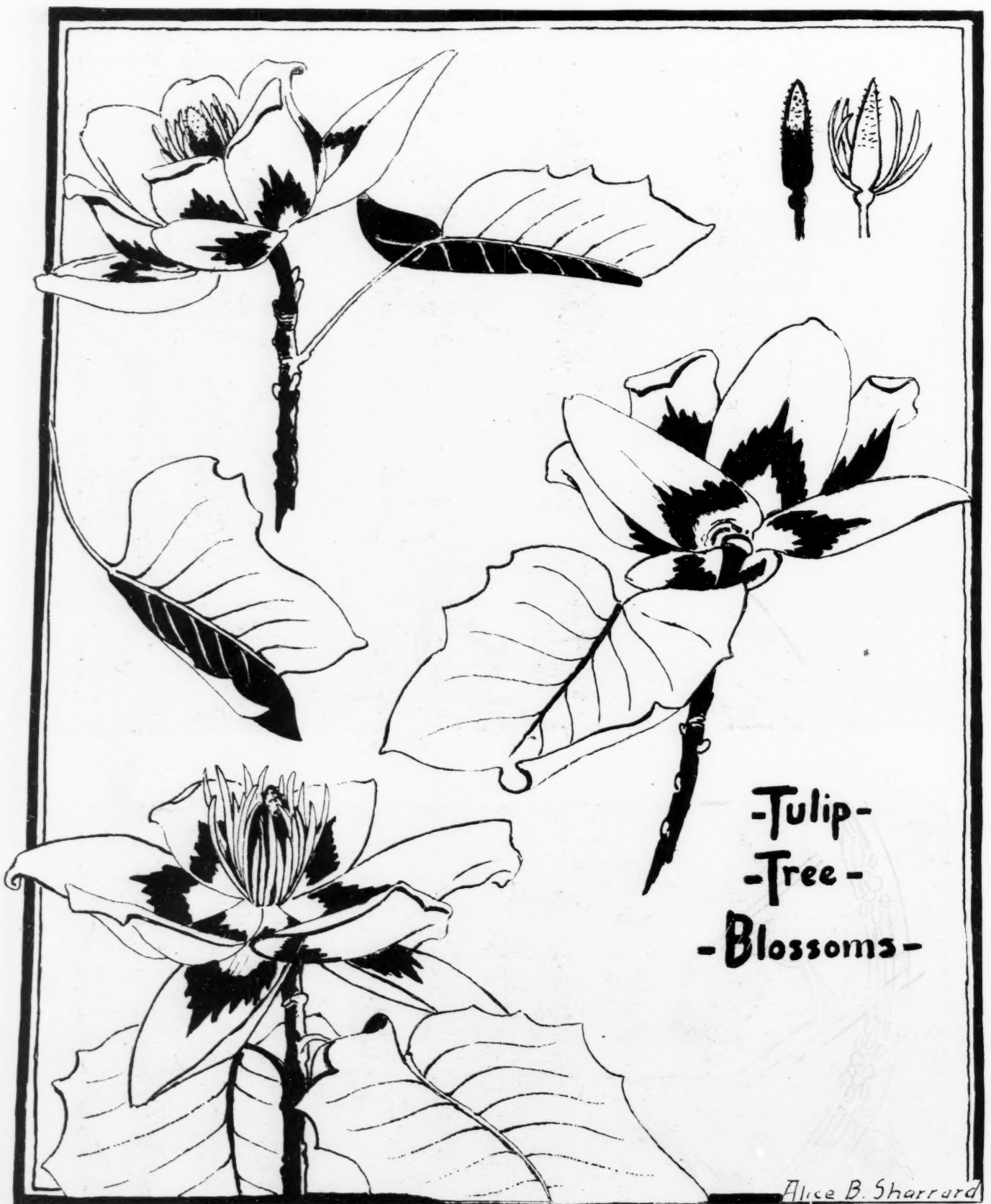
Shading Green. Background, Yellow Brown, Blood Red, Mauve, Grey for Flesh.

Second Fire—Wash the yellow flowers with a thin wash of Painting Yellow on the light side, on the shadow side Yellow Brown and a little Brown Green. A little Rose is painted on the tips of the flowers. The dark flowers are painted with Ruby and Blood Red, the Pompadour is washed over the centers and Black with Ruby in the very deep touches.



BIRD DESIGN FOR SATSUMA BOWL—MRS. F. R. WEISSKOPF

Same treatment as for Stein (Supplement) on page 47.



TULIP TREE BLOSSOMS—ALICE B. SHARRARD



TULIP TREE—ALICE B. SHARRARD

(Treatment page 52)

POMPON DAHLIA (Page 65)

Treatment by Kathryn E. Cherry

FOR the flowers use Blood Red very thin, a little Ruby with the Blood Red toward the centers. The leaves are Yellow Green, Brown Green, Shading Green. The stems are Blood Red and Mauve. For the background use Painting Yellow, Mauve, Brown Green, and Copenhagen Blue.

Second Fire—Use same colors as used in the first fire, strengthen the dark side of the flowers with Ruby and Rose; wash Rose on the light side. The leaves are touched up with Shading Green and Brown Green.

CONVENTIONAL SUGGESTIONS FOR ARBUTUS

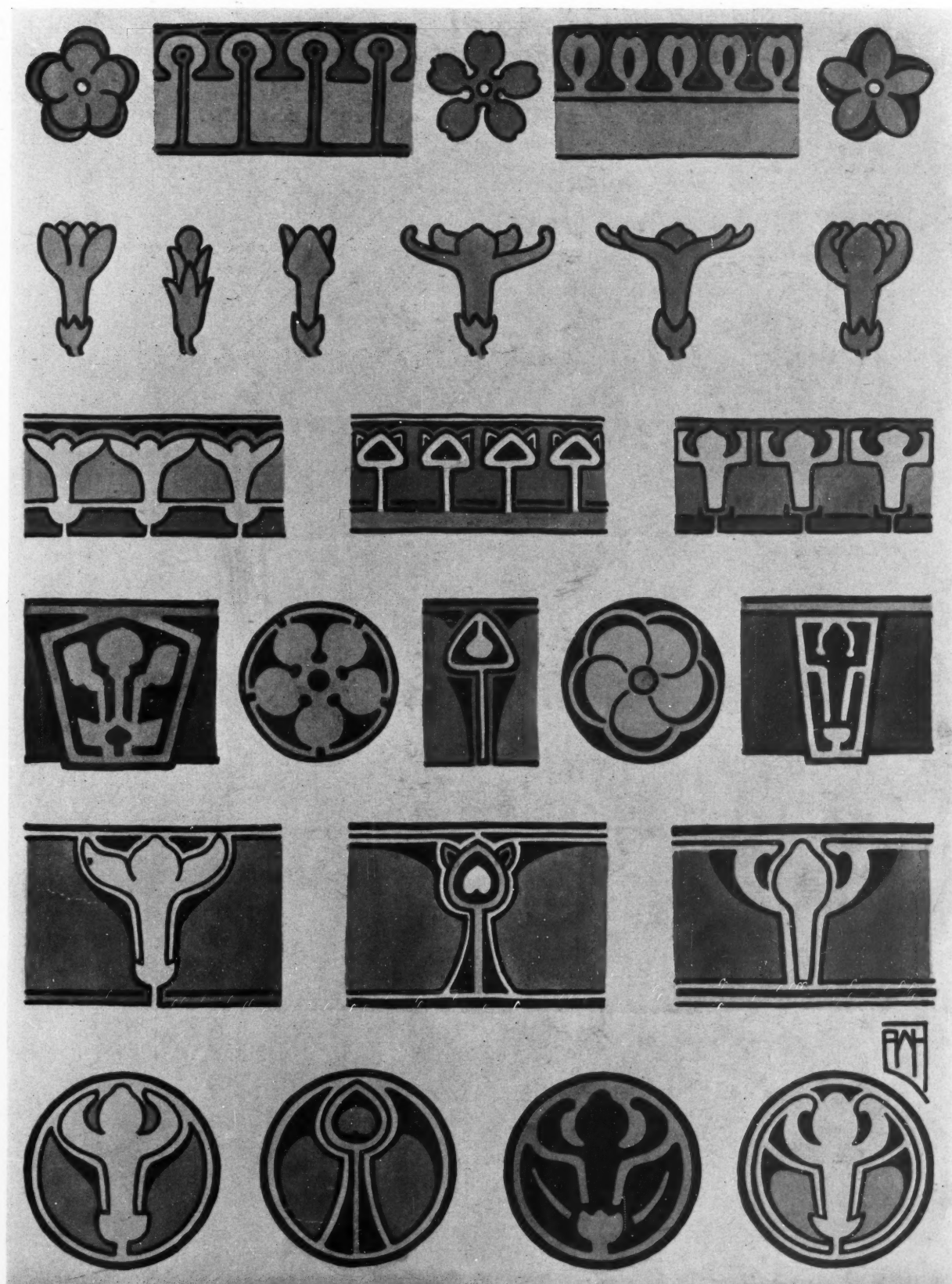
FLOWER (Page 57)

Treatment by Jessie M. Bard

THESE borders may be used on plates, cups and saucers, bowls. The color scheme may be taken from any other treatment in the magazine and applied to these as they will easily adapt themselves to any treatment either in gold or color or a combination of both.



ARBUTUS—A. W. HECKMAN



CONVENTIONAL SUGGESTIONS FOR ARBUTUS FLOWER—A. W. HECKMAN (Treatment page 56)

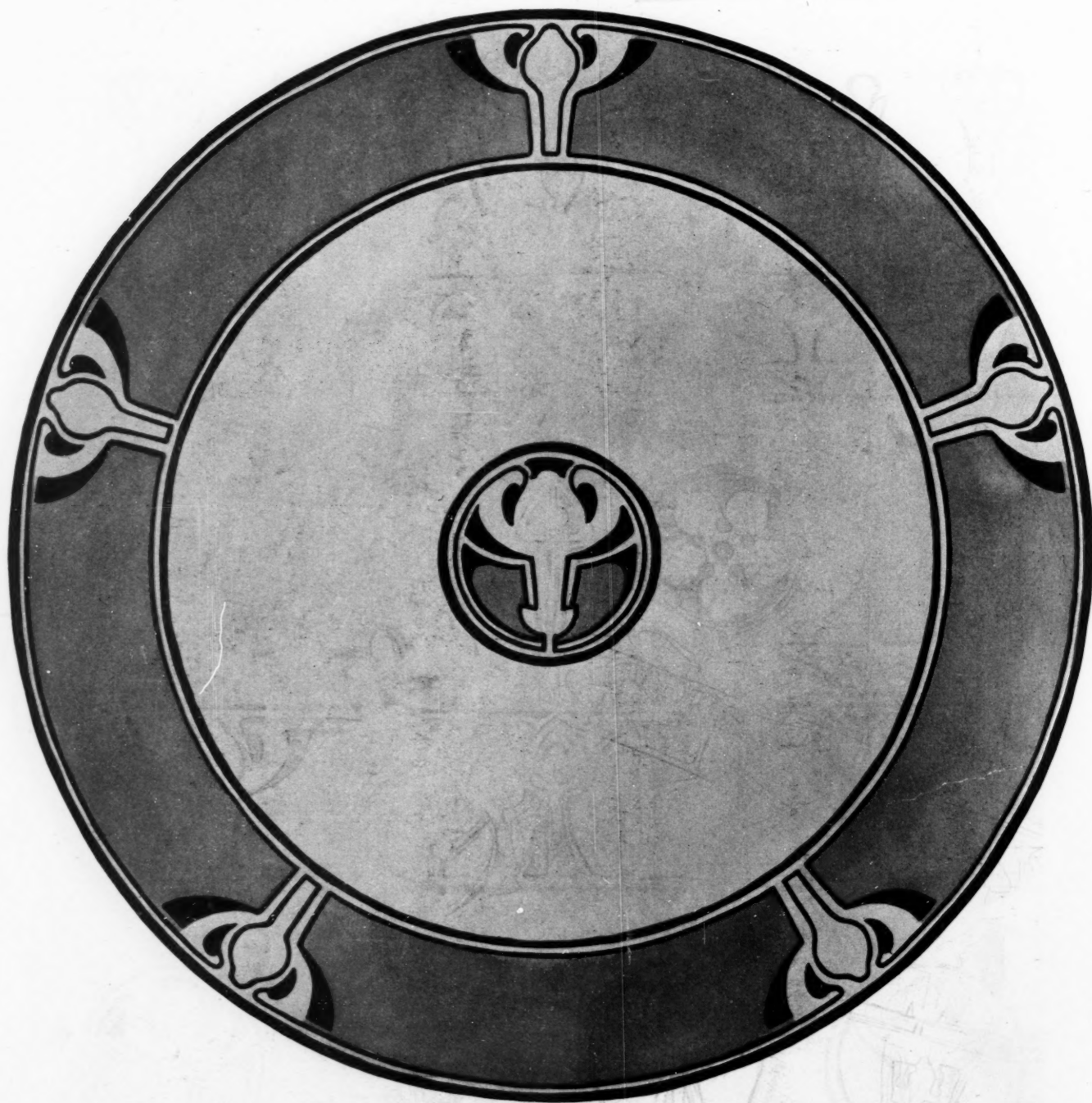
CRIMSON COLLARETTE DAHLIA (Page 59)

Treatment by Jessie M. Bard

FIRST Firing—Paint the edge of flowers with Blood Red and Ruby Purple; the white in flowers has a wash of Yellow and a touch of Apple Green; the center is Albert Yellow and Yellow Brown. Leaves are Brown Green and Shading Green; the stems are Yellow Green and Albert Yellow

shaded with Shading Green; the buds are Albert Yellow and Moss Green.

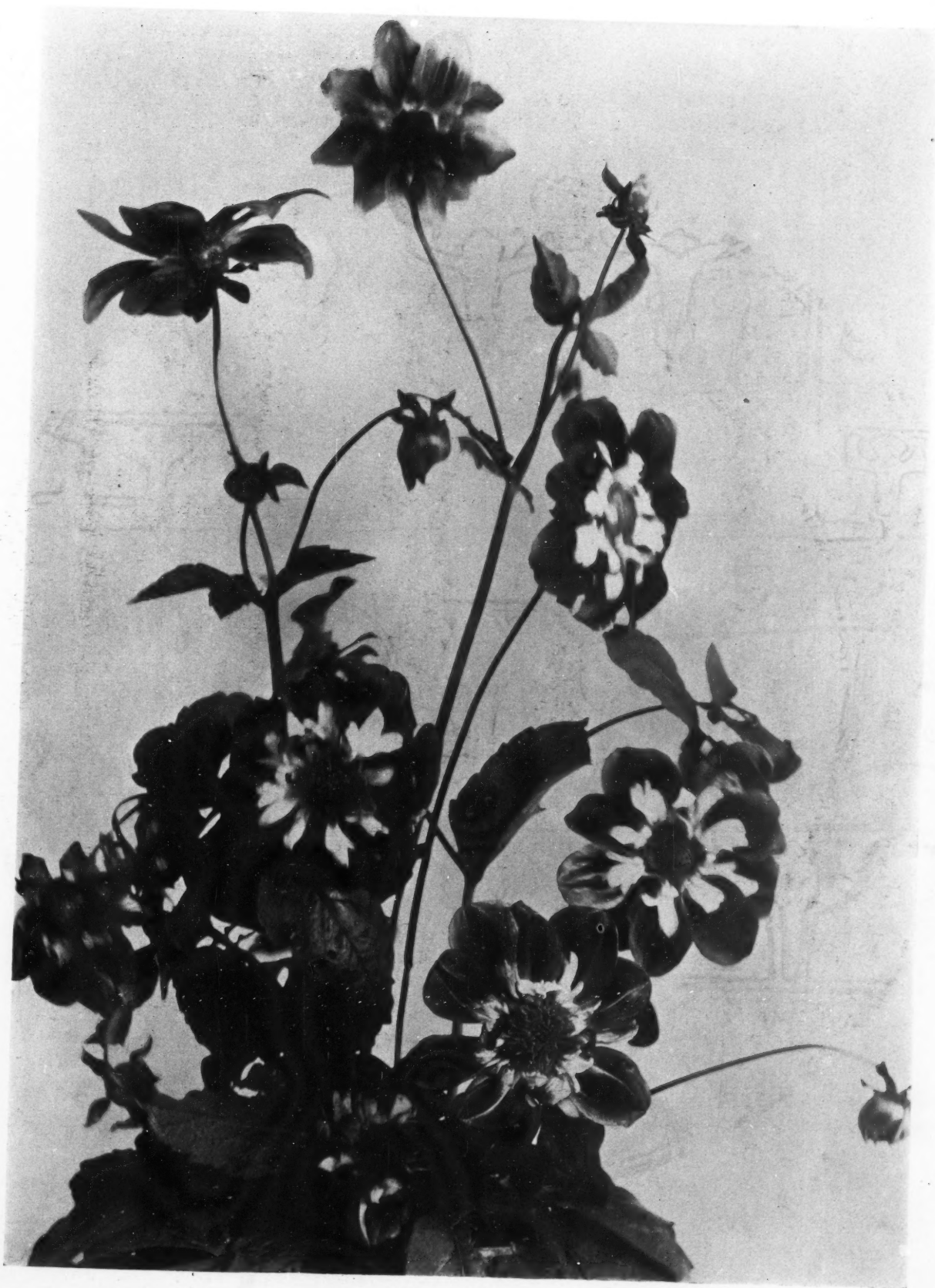
Second Firing—Paint a thin wash of Blood Red over flowers, strengthen the centers with Albert Yellow, Yellow Red and touches of Brown Green. Background is Albert Yellow, Grey for Flesh and Brown Green. Strengthen leaves with same color used in first firing.



PLATE, ARBUTUS FLOWER MOTIF—A. W. HECKMAN Treatment by Jessie M. Bard

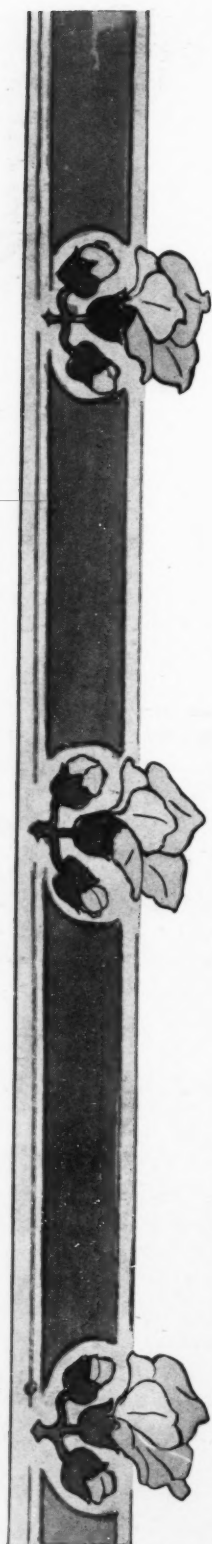
OIL all the darkest tones and dust with 2 parts Banding Blue, 1 part Aztes, 1 Ivory glaze. Then oil the grey tone in the border and dust with 3 Pearl Grey, 1 Ivory Glaze,

$\frac{1}{2}$ Grey for Flesh, $\frac{1}{2}$ Banding Blue. Second fire—Oil over the entire surface and dust with 1 Pearl Grey, 1 Ivory Glaze and a little Deep Blue Green.

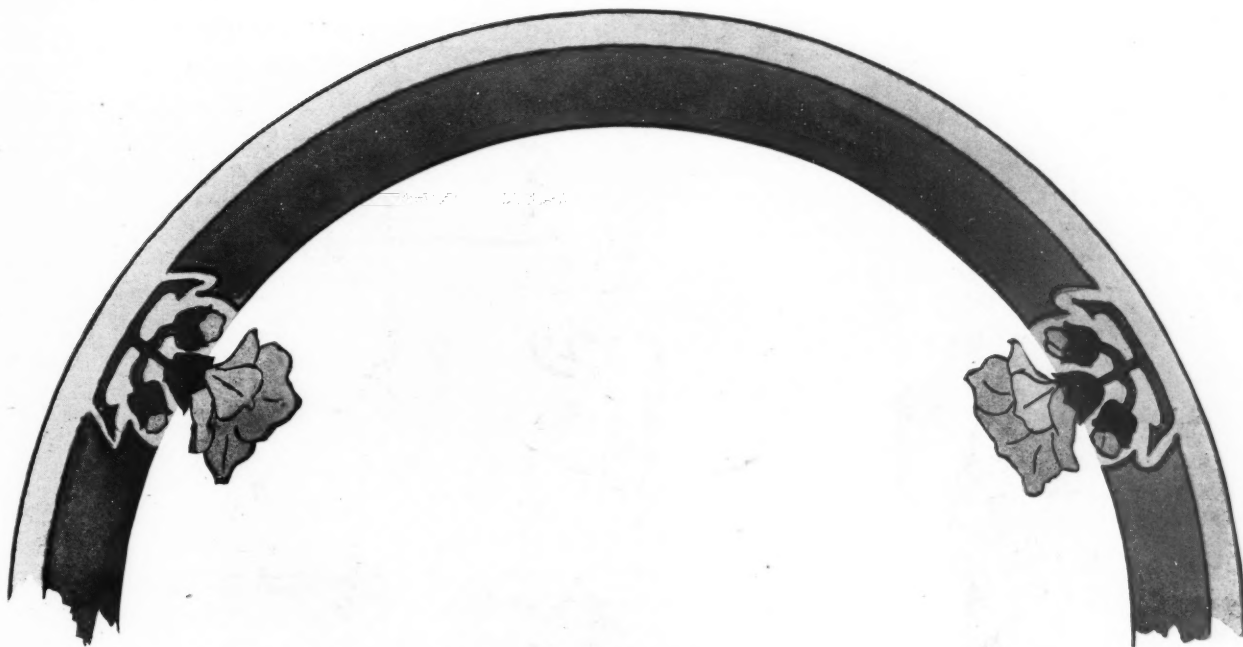


CRIMSON COLLARETTE DAHLIA—PHOTOGRAPH BY WALTER S. STILLMAN

(Treatment page 58)



SALAD SET CUCUMBER MOTIF—HENRIETTA BARCLAY PAIST



SALAD SET, CUCUMBER MOTIF—H. B. PAIST

AFTER placing and outlining the design in Black (water mixture), tint the entire bowl a warm Ivory and fire. To give the outside of the bowl a deeper tint than the inside, tint and fire again before laying the colors of the design. The flowers are then laid with a medium strong wash of Albert Yellow, or any Yellow that answers to this yellow in strength. (They are the color of Jonquils.) The ivory tone underneath and the black outline will both help to keep the color from becoming too intense. Use Grey Green for the leaves and stems (if you haven't a good Grey Green soften and grey your color by adding Neutral Yellow and Black;) also the band and lines above and below the design and at the extreme base.

This applies to the outside of the bowl. For the inside (using the band and circular unit) lay the colors thinner and

the panels in the band may be either a light, soft tint of Grey Green or a deeper tint of old ivory, Neutral Yellow. If the green is right in color and value it is perhaps preferable as it keeps the border from becoming spotty. As shown in the reproduction, the values in the central unit are too strong for use inside of the bowl. It will be all right if used as decoration on top of box, etc., but the contrasts are too strong for the inside of our bowl and should be lessened.

If the colors are dusted on, one application will do; if washed on, we may have to go over them twice to flatten and get the exact strength we wish. If one prefers the gold bands instead of the green they should be outlined to help give emphasis to the design and to hold it together.

For the plate the same color scheme and treatment may be followed.



CUPS AND SAUCERS (Page 51)

K. E. Cherry

No. 1—Rose Motive

TRACE the design carefully with India ink, then oil the green leaves and dust with Water Lily Green, the roses are oiled and dusted with Cameo; then clean out the design carefully and paint the gold leaves.

Second Fire—Paint the background with Deep Ivory then touch up the roses with Old Rose. Go over the gold again.

No. 2—Forget-me-not Motive

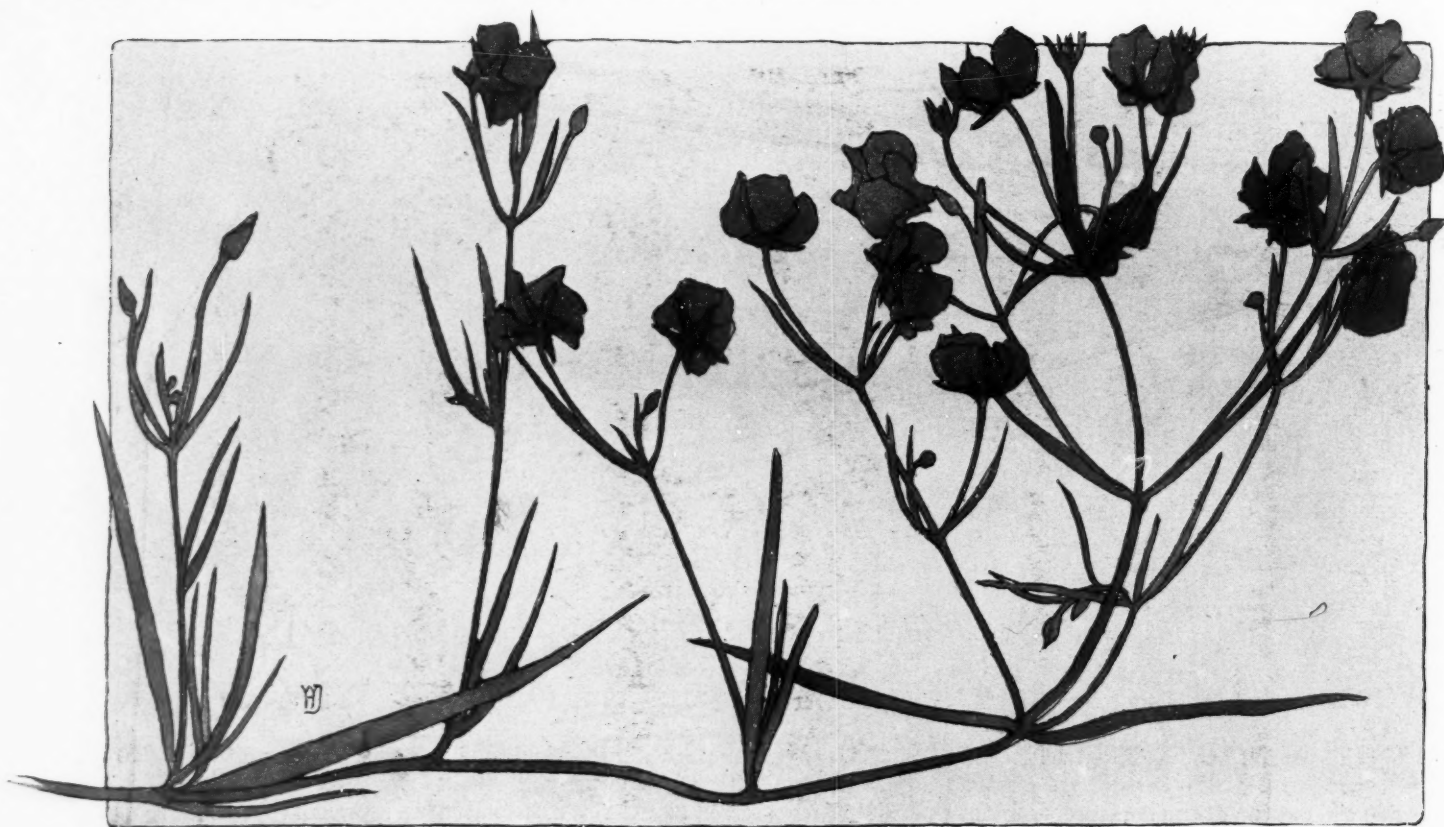
Trace the design with India ink, dust the dark blue places with Blue for Dusting, then the green places with Water Lily Green, then fire.

Second Fire—Oil and dust the light places with Water Green, touch up any of the dark blue places where it is necessary with Banding Blue and a little Copenhagen Blue, then paint in the centers with Albert Yellow and a little Yellow Red.

Third Fire—Oil the entire cup, pad it very dry, allow it to stand for two hours then dust it with three parts of Ivory Glaze and one part Yellow for Dusting.



CENTER OF SALAD SET PIECE



SAND BUTTERCUPS

SAND BUTTERCUPS

Treatment by Kathryn E. Cherry

THESE flowers are good motives for conventional designs. Outline with Black, paint flowers with Albert Yellow, shade with a little Brown Green and Albert Yellow. Leaves are Yellow Green and Yellow Brown. Background Yellow Brown and Grey for Flesh.

TOBACCO JAR—HALLIE DAY

Treatment by Jessie M. Bard

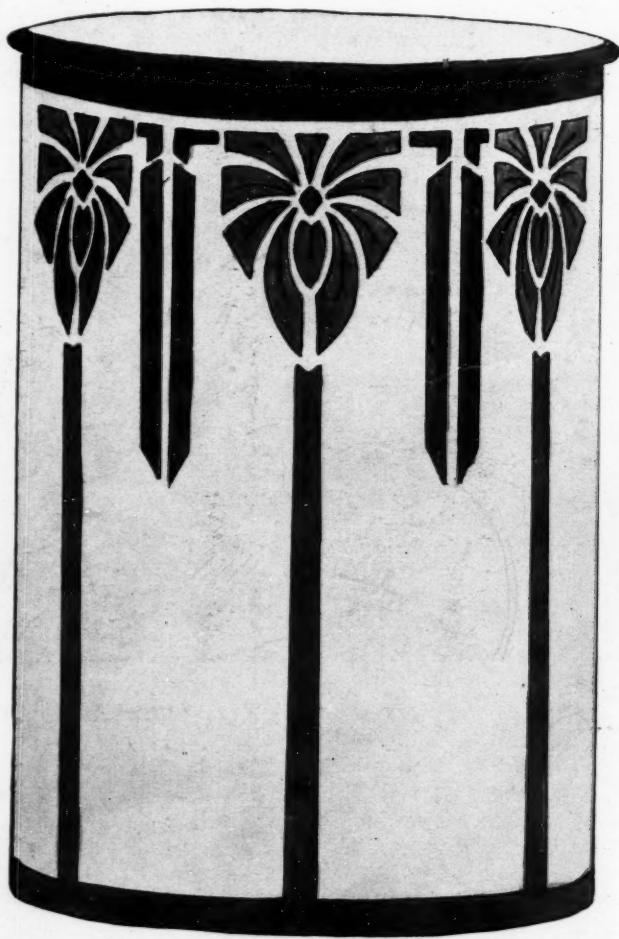
OIL flowers and dust with two parts Yellow Brown, one part Albert Yellow, three parts Pearl Grey. Oil stems and bands and dust with same mixture as above to which has been added two parts Meissen Brown. Outline is black. Oil over entire surface for last fire and dust with five parts Pearl Grey, one-half part Yellow Brown.

SCARLET AND ORANGE DAHLIAS (Page 67)

Treatment by Jessie M. Bard

THE orange flower is painted in with Albert Yellow, Brown Green and Yellow Brown, with touches of Yellow Red. The scarlet flower is painted with Yellow Red, Carnation; deepest tones in flowers are Blood Red and just a little Ruby; the leaves are Moss Green, Brown Green and Yellow Green.

Second Firing—Paint a thin wash of Lemon Yellow on light side of flower and Albert Yellow on the deep side; the centers are painted with Yellow Brown and Yellow Red; the scarlet flowers are touched up with a thin wash of Carnation, shading with Blood Red and a little Roman Purple. The background is Yellow Brown and Yellow Green, touches of Brown Green around flowers.



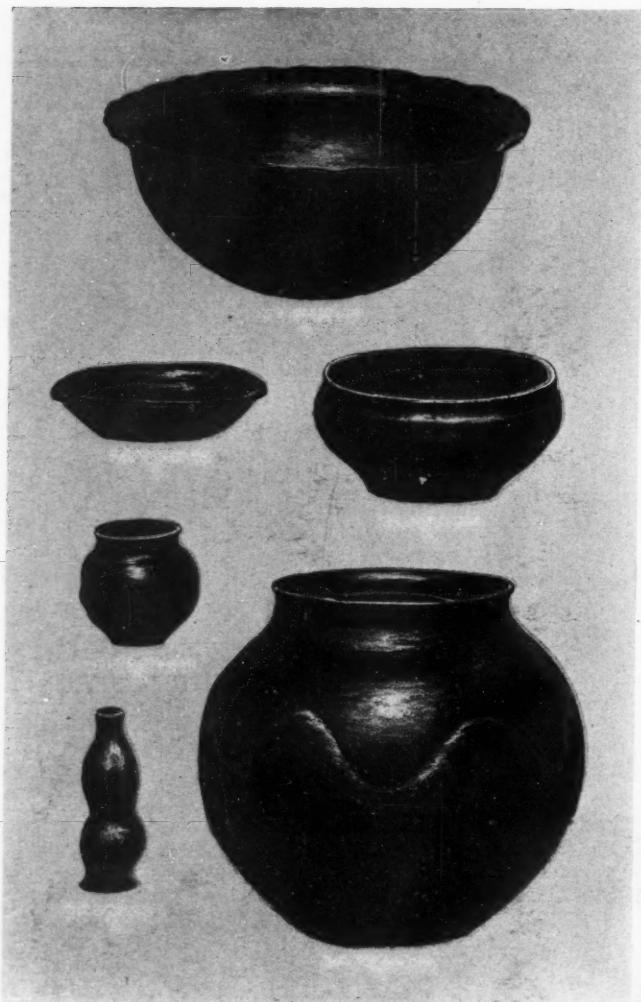


TULIP TREE—A. W. DONALDSON

Treatment by Jessie M. Bard

OUTLINE and all the darkest tones are Black. Oil the leaves and dust with 1 Violet, 2 Yellow Green, 1 Pearl Grey. Paint the stamen with 2 parts Yellow Brown, 1 part Grey for Flesh, the stems with Grey for Flesh, a little Blood Red and a touch of Violet. The inside of the petals of the

flower is Albert Yellow shaded with Yellow Brown and a little Moss Green, the outside is Apple Green, Violet and a little Grey for Flesh. The background is oiled and dusted with 3 Ivory Glaze, 1 Pearl Grey and a little Apple Green.



No. 1. *Primitive Process.* Santa Clara Pottery (Pueblo Indians, New Mexico). Pottery blackened by smoke. In the National Museum, Washington, D. C.

TECHNICAL STUDY ON THE DECORATION OF ART CERAMICS

Louis Franchet

AMONG the many decorative processes used in ceramics, some are exclusively mechanical industrial processes, others are special to art work and these will be the subject of our study.

Artists have often called my attention to the fact that, if some of the decorative methods employed in the old times were better known, modern decorators would derive from them many useful indications.

I will then examine some of the methods which have been in use from the most remote times and show that some processes which have made possible very remarkable works of art, are entirely neglected to-day, and are even absolutely unknown to artists.

In order to show all the resources which the ceramic technique offers them, I will group in the following classes all the decorative processes which have been in use since the time when men had no other tools than stones or the bones of animals.

A—Primitive Processes

Not all the methods used by primitive potters are of use in modern art, but nearly all, if better known and understood, would give important suggestions for the decoration of our ceramics.

Among old processes, which were used before the discovery of glazing, I will mention the following:

1st. *Polishing*—which the potter does with his wet hand; this requires very fine bodies.

2d. *Glossing*—obtained by rubbing the piece, while it is still slightly damp, with a tool made of wood, horn or bone. For this also bodies must have a very fine grain.

3d. *Smoking*—which colors the piece black. The piece is simply fired in an extremely reducing atmosphere, at a low temperature (600° to 700° C.)

4th. *Varnishing*—which is obtained by covering the fired pottery with vegetable varnishes, generally colored. In the Congo, natives have produced by this method remarkably artistic works. Some of these varnishes are mat, other bright, and they are used either alone or combined, and often to bring out some incised ornament, effects also are varied by making the application either cold or warm. Because this decoration has been practiced by negroes, it should not be concluded that it presents no difficulties. On the contrary it is very difficult to carry out successfully, and, as it is very durable (more than some of our glazes which crease and shiver), it could very well be adapted to the decoration of modern art work, especially as modern chemistry offers us the most varied resources.

5th. *Incised decoration.*

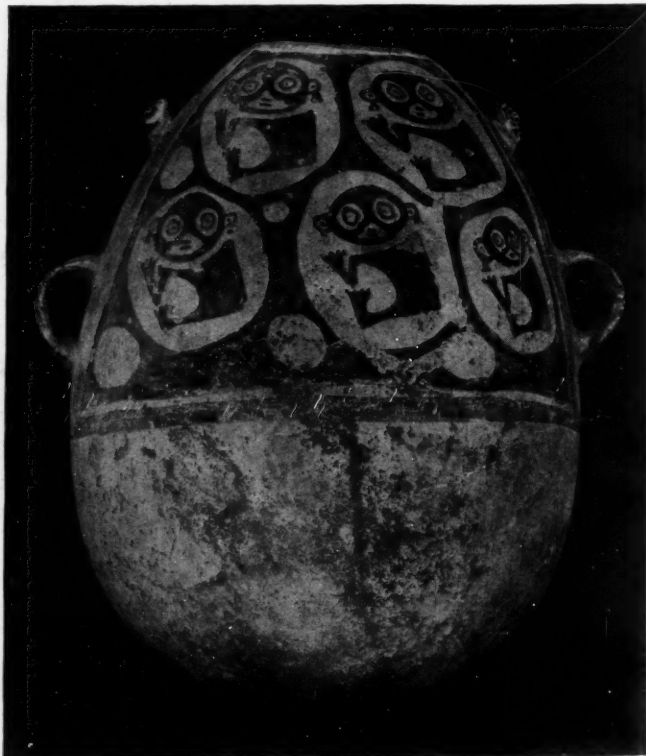
6th. *Excised decoration.*

7th. *Inlaid decoration.*

These three processes have been used in primitive times, but I will describe them at length later on and will show how they can be adapted to modern work.

8th. *Relief decoration*—This process is so well known that it is not necessary to say much about it. It can be obtained either by directly modeling ornaments in the paste, or by applying ornaments which have been previously modeled or made in moulds.

A variety of this decoration, which might be called *drop decoration*, was used in very remote times. It consisted in



No. 2. *Primitive Process.* Large Jar (Ancient Peruvian). Painting with clays or ochres. In the Metropolitan Museum of Art, New York.



POMPON DAHLIA, DEEP ROSE PINK—PHOTOGRAPH BY WALTER S. STILLMAN

(Treatment page 56)



No. 3. Recent industrial process. Wedgwood Vase and Pedestal in green and white Jasper ware, about 1790. Decorations probably by Flaxman. Relief decoration by mould work. The figures and designs are made in moulds and applied to the body of the vase. The fine undercutting and finishing work of the period of Josiah Wedgwood and Flaxman distinguishes the early pieces from the reproductions made in later periods. In the Metropolitan Museum of Art, New York.

depositing on the piece drops of slip, so as to form a definite design. A few years ago a ceramist obtained very interesting effects by substituting drops of glaze for drops of slip.

9th. *Applied decoration*—which is the application on the vase of ornaments in special materials. This process was used a few years ago, the ornaments being made of a kind of metallic mesh work. Although I have seen some very beautiful pieces thus made, I do not believe that the process is to be recommended, because such a decoration is always hard and dry.

10th. *Painted decoration*—for which primitive people used colored clays, sometimes vitrifiable. I will again refer to this later on.

11th. *Slip envelope* (in French "*engobage*")—a method which consists in covering the entire piece with a clayey material of some kind to hide the natural color of the body. All ceramists know this process.

B—Recent Processes

I call recent processes of decoration those which are not more than 3500 years old. This looks far distant, but it is not, if we consider that the first principles of ceramic decoration date from an extremely remote period. However, these processes which I call recent and which I date from the time of the discovery of alkaline glazes, were employed together with the primitive processes for a very long period.

The processes are so well known that a simple enumeration will be all that is necessary:

12th. *Enamel* which is always opaque.—

13th. *Glaze*—which is translucent.*

14th. *Salt glaze*—this is a thin coat of silicate of soda which forms on the surface of the ware, when sea salt is vaporized in the kiln at a temperature of about 800° C.

15th. *Colors over raw enamels.*

16th. *Vitrifiable colors.*

17th. *Underglaze colors.*

18th. *Colored slips.*

19th. *Metallic iridescent colors*—obtained in a reducing atmosphere.

20th. *Metallic lustres*—obtained in an oxidising atmosphere.

As to *frits* and *fluxes*, they are not properly decorative materials but only enter into the composition of the latter.

Applications to Modern Art

Several of the processes used in this comparatively recent decoration of ceramics, are to-day completely forgotten, especially some of those which were employed in the early times, when the alkaline glaze was first invented. They would however furnish good suggestions for decoration and I will treat this subject later on.

I want in this article to speak specially of some of the primitive processes which could be very advantageously applied to modern art.†

We may leave out the processes of *polishing*, *glossing*,

*Mr. Franchet gives three French names for these different coverings of the ware, *email*, which is opaque; *glacure* which is translucent and adheres to the surface of porous wares, and *couverte* which is the translucent glaze used on porcelain and gres and incorporated with a vitrified body. In practice these rather subtle distinctions are not strictly observed, and in this country there is a tendency to use the word *glaze* for the different glassy compositions with which a ware is covered, whether opaque or translucent, and to reserve the word *enamel* only for the thick, opaque vitrifiable colors used at low temperature in ceramics or in metal work. (Ed.)

†As we have not a great number of illustrations of primitive pottery, we will also give illustrations of some potteries or porcelains in which old processes have been used for or adapted to the decoration of modern or comparatively recent ceramics. (Ed.)

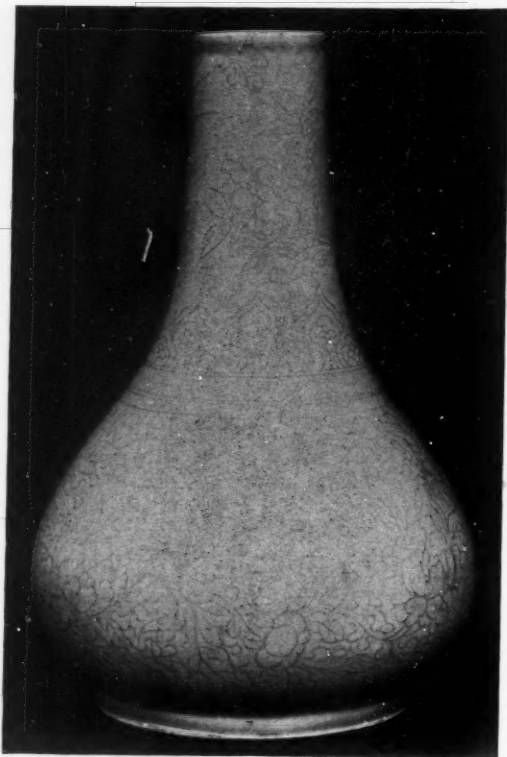


No. 5. Primitive process. Greek Vase—Second half of VI Century B. C. Painted black decoration on red. In the Metropolitan Museum of Art, New York.



SCARLET AND ORANGE DECORATIVE DAHLIAS—PHOTOGRAPH BY WALTER S. STILLMAN

(Treatment page 62)



No. 6. Recent application of primitive process. Chinese porcelain vase with blue glaze, K'ang Hsi period, 1662-1722. Incised decoration. In the Metropolitan Museum of Art, New York.

varnishing, which are not susceptible of being used to a great extent at present. As to relief decoration, applied decoration and slip covering, they are still in use and do not need any

special mention. We will then study specially only the *incised*, *inlaid*, *excised* and *painted decorations* of the very remote times.

Incised Decoration

Incised decoration has been practiced during all primitive periods. We find everywhere numberless examples of it, and the most remarkable are found on Etruscan and on South American potteries.

This decoration is particularly interesting on wares colored in black by strong smoking because the incised design appears in mat tones on a lustrous background.

We will see what improvements can be brought to this method, meanwhile here is how one should proceed for incisions on a black body:

Incisions on raw ware—After the shape has been made, the design is traced on it, then it is gone over for the final incision with a steel point, the best shape for which is the tetragonal shape with a very sharp point. The leg of a compass is a very good tool, as with it one can regulate at will the depth of the incision.

One may use naturally or artificially colored bodies, but the old potters used often black bodies colored by smoking at low temperature (Etruscan potteries). In order to have well fired pieces, the American Indians burned the pieces in a normal oxidising fire up to 800° or 900° C. then they let the temperature drop to about 500° C., when they strongly smoked the ware for several hours.

The black tone thus obtained by saturating the body with carbon has this great advantage over artificial coloration. that a simple rubbing, after the smoke firing, will give the piece a beautiful, characteristic lustre, while the hollow incised decoration remains mat.

(TO BE CONTINUED)



No. 4. Modern process. Porcelain plaque by Taxile Doat (Sevres). Relief decoration in pate sur pate. The figures are entirely raised by handwork, by successive applications of slip with the brush. This kind of relief decoration may be of course reproduced by mould work (Wedgwood process), and it is difficult to distinguish the two, except from the fact that in pate sur pate work the decoration is not repeated.

STUDIO NOTES

The Osgood Art School, 181 West 73d St., New York, N. Y., will be opened during the entire summer.

M. T. Wynne will be located at 52 West 36th Street after July 1st.



ANSWERS TO CORRESPONDENTS

E. A. T.—No. 1. We do not know what powder Miss Gilpin refers to for cleaning pipes but it is probably powdered zinc and can be found in a drug store. This is used in the same manner that she mentions so is probably the same.

No. 2—The china will fire all right after having been painted any length of time.

No. 3—The powdered flux should have no different effect on the color than the tube flux has. The trouble is probably from some other reason.

No. 4—You can make green gold by mixing silver and gold and it can be applied over the roman gold.

A. G. C.—We have never heard of the sunshine china. It is probably a name that some teacher has given a color combination. One teacher has an orange lustre lining under her saucers and placed them on a coffee tray which reflected the orange giving it a bright effect and she called it her sunshine set. Perhaps this is what you refer too.

C. D.—If your design is in gold it would be best to apply the lustre over the entire surface and then apply the design over the fired lustre. Some good effects may also be had by applying color over the fired lustre but the color remains on the surface, it does not sink into the glaze. If you apply the lustre and wipe out the design it would probably be best to fire it before applying the design, it would be hard to apply the design and not injure the lustre unless the design is very simple.



OWL PLATE—OPHELIA FOLEY

(Treatment by Jessie M. Bard)

OIL all dark parts of design and dust with Mode to which has been added about 1-5 Ivory Glaze or it may be dusted with 1 Violet, 4 Pearl Grey, 1 Ivory Glaze. Oil the leaves and the space in the border just in front of the birds head

and dust with 1 Grey Green, 1 Albert Yellow, 1 Yellow Green, 3 Ivory Glaze. Paint the eyes and claws of oil with Albert Yellow and a very little Yellow Brown and the flowers with Yellow Brown and a little Yellow Red or Blood Red.

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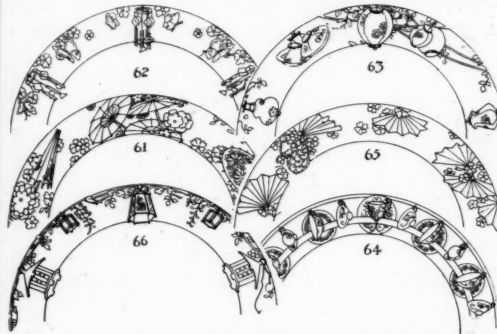
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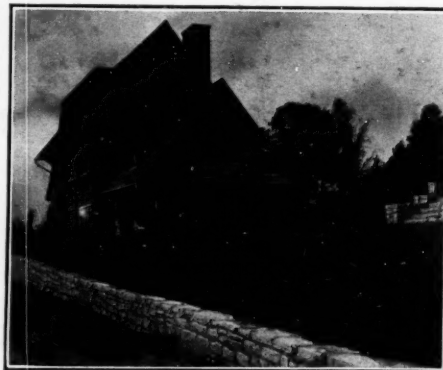
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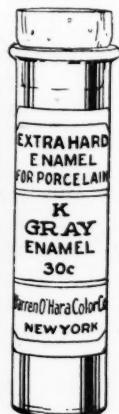
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